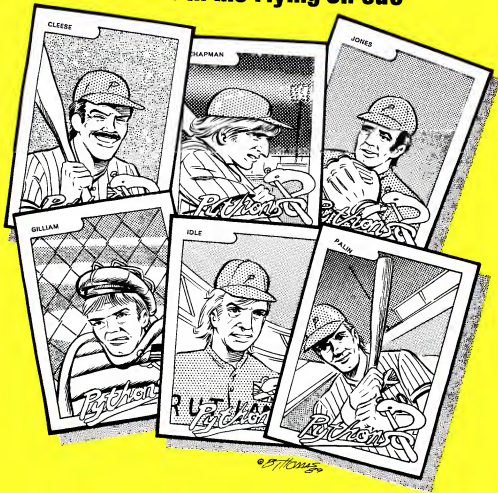


IT'S ONLY A MOVIE!

ISSUE 1

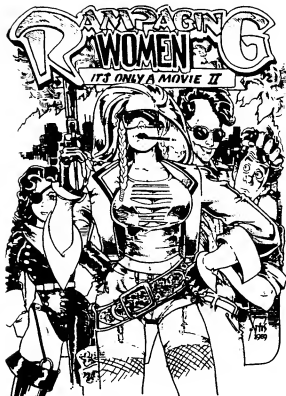
\$2.75

20 Years in the Flying Circus



"IT'S ONLY A MOVIE" is the best film zine being printed now."

Andrea Juno, Re/Search



IT'S ONLY A MOVIE is the zine of the Psychotronic Film Society, now available in the U.K. Our Best Of-All Interview issue is available, as is the video!

RAMPAGING WOMEN is the story of the Women's Auxiliary of the Psychotronic Film Society --- you'll take a peek inside the private world of Supervixen Pam "Boom Boom" Smith and her Viragos.

You'll keep telling yourself, "It's only the video version of IT'S ONLY A MOVIE" as you meet special guests rock groupie CYNTHIA PLASTERCASTER and her collection of rock star genitalia, PENN & TELLER, hear the rock music of BONGOS, BASS & BOB (with Teller singing). You'll squirm with delight as you watch BETTY PAGE. You'll shudder with fear when you come face to face with Ed Gein. And still, the video will go on!

ORDER NOW!

I want **RAMPAGING WOMEN!**

☐ Here's **\$25.98** (US\$) for the video!

MAKE CHECKS PAYABLE TO: **MICHAEL FLORES, P.O. BOX 14683,
CHICAGO, IL 60614-0683**

NAME _____

ADDRESS _____

IT'S ONLY A MOVIE!

Editor/Publisher

Michael Flores

Layout/Design/Real Work

Pam "Boom Boom" Smith

Contributors This Issue

Susan Anderson

Joe Bob Briggs

Kim "Howard" Johnson

Brian Thomas

Louis Paul

Heidi Stack

Brian Thomas

Bryan Wendorf

IT'S ONLY A MOVIE

is distributed
through

Capital City Distributors

(608) 274-8987

Friendly Frank's

(219) 884-5052

Tower Records

1-800-541-0070

Heroe's World

(201) 374-8495

CONTENTS

5/EDITORIAL

6/JOE BOB GOES TO THE

DRIVE-IN

Joe Bob Briggs

9/20 YEARS OF MONTY

PYTHON

Michael Flores

12/CONVERSATION WITH

JOHN CLEESE

Kim "Howard" Johnson

16/OPERATIC GORE: DARIO

ARGENTO & SUSPIRIA

Louis Paul/Heidi Stack

19/CENSORS, SERIAL

KILLERS & JOHN

MCNAUGHTON

Pam "Boom Boom" Smith

22/COMICS: CLIVE

BARKER/CLASSICS

ILLUSTRATED

Bryan Wendorf

28/MUSIC: THE CRAMPS

Michael Flores

It's Only A Movie Vol. 1, Number 1 (April/May, 1990). Entire contents of It's Only A Movie is copyright ©1990 by Michael Flores unless otherwise noted. All rights reserved. Reprint or reproduction of any material in part or in whole without the publisher's written permission is strictly forbidden. New subscriptions, change of address or renewals: send directly to Michael Flores, c/o It's Only A Movie, P.O. Box 14683, Chicago, IL 60614-0683 (make checks payable to Michael Flores). It's Only A Movie accepts no responsibility for unsolicited manuscripts, photos, art, or other materials, but if free-lance submittals are accompanied by a self-addressed, stamped envelope, they will be seriously considered and, if necessary, returned.

"The 'wow' school of filmmaking, and no one has mastered it better than Industrial Light & Magic."—TIME

"The corporate initials ILM may not be as famous as GM, but the products of that little-known company are almost as familiar as the Chevy and Buick. Since its founding by Director George Lucas in 1975, the aptly named Industrial Light & Magic has created the special effects for five of the ten most successful movies of all time, including the *Star Wars* trilogy, *E.T.: The Extra-Terrestrial* and *Raiders of the Lost Ark* . . . amply illustrated . . . more than a history . . . a filmgoer's delight and an answer to that eternal question, How in the galaxy do they do that?"—TIME

"Highly detailed . . . will prove irresistible to serious cinemaphiles interested in the latest technical developments . . . Impressive and welcome combination of text and graphics . . . for its specialized audience, a real find."—KIRKUS REVIEWS

Thomas G. Smith, ex-head of Visual Effects Production at ILM, knows the ILM innovations from the inside. Now he reveals the breakthrough techniques in a volume of visual splendor. A few of the features:

- ★ 392 photos in magnificent color — 75% never published before. In the spotlight: 8 breathtaking gatefolds of 4 pages each
- ★ 91 fine black-and-whites
- ★ Huge 10 x 12 volume — weighs over 4 pounds
- ★ 290 pages on heavy 120-pound supergloss stock for maximum reproduction of all the color
- ★ Profiles of 20 of ILM's boldest creators
- ★ Glossary of 128 special-effects terms — with definitions that really help
- ★ EXTRA! Special-effects filmography for all 18 ILM films, with credits for EVERYONE
- ★ EXTRA! Foreword by George Lucas



\$60
spectacular —
yours for
\$4.98

Copyright © 1986 Lucasfilm Ltd. (LFL) Used with authorization

How to get this dazzling \$60 volume for ONLY \$4.98

How the Club Works

Every 4 weeks (13 times a year) you get a free copy of the Club bulletin, PREVIEWs, which offers the Featured Selection plus a nice choice of Alternates: books on film, TV, music, occasionally records and videocassettes. ★ If you want the Featured Selection, do nothing. It will come automatically. ★ If you don't want the Featured Selection or you do want an Alternate, indicate your wishes on the handy card enclosed and return it by the deadline date. ★ The majority of Club books are offered at 20-30% discounts, plus a charge for shipping and handling. ★ As soon as you buy and pay for 4 books, records or videocassettes at regular Club prices, your membership may be ended at any time, either by you or by the Club. ★ If you ever receive a featured Selection without having had 10 days to decide if you want it, you may return it at Club expense for full credit. ★ For every book, record or videocassette you buy at regular Club price, you receive one or more Bonus Book Certificates. These enable you to buy many Club books at deep discounts, usually 60-80% off. These Bonus Books do not count toward fulfilling your Club obligation but do enable you to buy fine books at giveaway prices. ★ PREVIEWs also includes news about members and their hobbies. You are welcome to send in similar news. The Club will publish any such items if desirable, FREE. This is a real CLUB! ★ Good service. No coupons! ★ Only one membership per household.

MOVIE/ENTERTAINMENT BOOK CLUB

15 Oakland Avenue • Harrison, NY 10528

I enclose \$4.98. Please accept my membership in the Club and send me, postpaid and at no further cost, Thomas G. Smith's \$60 *Industrial Light & Magic*. I agree to buy 4 additional books, videocassettes or records at regular Club prices over the next 2 years. I also agree to the Club rules spelled out in this coupon.

IOAM-1

Name _____
Address _____
City _____ State _____ Zip _____

And now, for something completely different...

It's Only A Movie began as an information source for Chicago's Psychotronic Film Society and has grown to become a newsstand publication. Our film society began by meeting at our home, and gradually spread out to concert halls and rock bars. The question was how do we go national and what can we provide that all the other film mags don't already cover?

Our readers in Chicago helped set the tone—half of them are women, they are almost all over 18 and the vast majority have never been involved in any kind of fandom before. We have managed to avoid the trap of being exclusively trivia oriented and have managed to interest people in comic books, records and strange films, new and old.

I set out to get writer's guidelines from as many film publications as I could find. I suddenly realized that articles such as this issues MONTY PYTHON piece would never, and I mean never, have been run in any established film publication from *Film Comment* to *Fangoria*. The reason? The article contains opinions. By breaking the rules, I can't help but feel we aren't even competing with them. The other magazines may tell you who held the cable or did stunt work, *JOAM* will try to tell you WHY the film, records, comic or book is a hit and what trends will follow.

So far, our strong suits are that we are anti-nostalgia and bored with

trivia. We are also PRO-FUN and PRO-IDEA EXCHANGE. Some examples:

We allow our writers room to go too far. With controversial JOE BOB BRIGGS in each issue, you'll have a chance to read the film reviews most newspaper editors would rather not deal with. I think he's funny. So I'm proud he's here.

I like to presume our readers will continue to be hip enough to not only allow our writers freedom to think—but will grab a pen and paper when they do disagree. After all, these are only individual opinions.

Our cover this issue is by BRIAN THOMAS and we thank him for his terrific idea of putting the Pythons on trading cards.

Supervixen PAM "Boom Boom" SMITH, the star of *Rampaging Women*, interviews John McNaughton on the terrific film *Henry: Portrait Of A Serial Killer*. Controversial, stunning and made in Chicago, you'll find out about this soon-to-be-released nationally hit horror film. Definitely one of the top three best horror films of the 80's.

KIM "Howard" JOHNSON, author of *The First 200 Years of Monty Python* (published by St. Martins Press), shares with us an interview with John Cleese—not in the book and never-before-printed. His book, hailed by Python fans and press alike, is a must have for anyone interested in Monty

Python's Flying Circus and the men behind it.

LOUIS PAUL does a special feature on Dario Argento and the video release of *Suspina* on Magnum Video. Argento is one of the best horror directors but is relatively unknown in the United States. Part of the problem is heavy editing of many Argento films before their release here.

BRYAN WENDORF covers some of the more fascinating comic books with adult themes being adapted from the stories of Clive Barker and the *Classics Illustrated* series. These books have "collectors' item" written all over them.

Next issue we'll have more of the unusual and unexpected and an overview of TV called "IT CAME FROM TV!" Read provocative views on *The Avengers*, *Green Acres*, *Mister Ed*, *The Prisoner* and a special on cult shows such as *My Mother The Car!* Don't miss it! Subscribe NOW!

Cheers!

Michael Flores

Thanks to Chris Gore and *Film Threat* magazine, *The Betty Pages*, Andrea Juno and V. Vale's *Re/Search*, Ray Young's *Eegah!* and Magick Theater, Jack Stevenson's *Pandemonium*, Joe Bob Briggs and *We Are The Weird*, *Sanhain*, *Ungawa*, *Fear* and Japan's *Uchusen* for always giving me a good read.

ADVERTISE IN IT'S ONLY A MOVIE!

Call Michael Flores at 312/738-0985 for more information!

JOE BOB GOES TO THE DRIVE-IN

The 1990 Drive-In Academy Award Nominees (including people that bribed their way in):

● BEST FLICK

"The Fly II," one of the finest oozing pizza-fest insect sequels since "Aliens."

"Parents," the story of a typical Ozzy-and-Harriet cannibal family in the titles.

"Deadbeat At Dawn," the finest movie ever made in Dayton, Ohio: "He quit the gangs. They killed his girl. He became Deadbeat At Dawn."

"Red Scorpion," best in-your-face exploding-Third-World-country movie of the last ten years.

"Heathers," the first movie that has something good to say about teen suicide.

"Lock Up," the horrifying story of what it would be like to go to a prison in New Jersey where the warden was so mean he forced you to play football in the mud.

"The Dead Pit," best zombie flick of the year, about an evil doctor who enjoys doing a little bone-saw surgery after he gets off work.

"Puppet Master," zombie marionette movie about grisly flesh-eating midge puppets.

"Mutant on the Bounty," the story of a horribly mutilated saxophone player rescued by a Gilligan's Island spaceship full of singlesbar rejects.

"Shocker," story of a TV repairman who jumps out of TV sets and carves up entire families, then disappears back into videotape before the blood is dry on the baby crib.

● BEST ACTOR

Eric Stoltz, the half-human half-insect mutant man-child in "The Fly II."

Randy Quaid, "Parents," as the toxic waste expert and cannibal who tells his son "Eat your meat."

Jim Van Bebber, "Deadbeat At Dawn," who loses eight different body parts in the course of the movie.

Dolph Lundgren, "Red Scorpion," a bodybuilder Swede with tree trunk legs who turns into a killer KGB agent with a heart of gold.

Sly Rocky Rambo, "Lock Up," as the sensitive car mechanic who says "Your body has to be here, but your mind can be anywhere."

Kyle T. Heffner, "Mutant on the Bounty," for doing the whole movie with a face that looks

By Joe Bob Briggs Drive-In Movie Critic of Grapevine, Texas

Now that we're three weeks into the Joe Bob Briggs World Tour, reporters surge into the airport everywhere I stop, demanding interviews, snapping pictures, trying to pry into my private life. Unfortunately for them, I don't use the airport. I'm driving around in my car. So mostly they just get pictures of beat-up luggage and guys carrying lap-top computers.

So far, I've been lucky. There have only been a few life-threatening situations. Like the day I went out in public in Petaluma, Calif., and the streets were suddenly snarled and clogged by rubber-necking chicken farmers with bad complexions. I narrowly escaped by vaulting into the bed of a 67 Chevy pickup and mingling with farm animals, including a one-eyed Jersey heifer named Svengali that turned out to be a 4-H project of Becky Heffnerman, a 14-year-old third grader.

I don't wanna dwell on the nasty aspects of being a big-deal international celebrity, though. There will always be a few mean-spirited people, like the 900 people who threw actual projectiles at the New York concert. Or the critic in Santa Rosa, Calif., who was so wishy-washy about the show, couldn't make up his mind about exactly what he thought, and so he wrote an article headlined "Joe Bob, Go Back to Writing!" Those wacky critics! No, I prefer to dwell on the people who don't actually get hostile when I'm on stage. Both of them.

There are so many wonderful positive experiences. Like the morning I was on the radio station in Santa Rosa and Pat Paulsen called up from Guam. Pat was doing around Guam campaigning for Governor of Guam. Except on the night of his first performance, the real ex-governor of Guam wrapped himself in the Guam flag and blew his brains out. This put kind of a

damper on Pat's act, and so he called up to say, "Joe Bob, you think your material is in bad taste..."

Or how about the time I spent hanging out backstage at "The Tonight Show" with Dennis "I Don't Do Drugs Anymore" Hopper? It was as though God was saying, "Joe Bob, you think your brain is messed up..."

And then, of course, there was the Great American Music Hall in San Francisco, which is right next door to the famous Mitchell Brothers porno palace where Marilyn Chambers got arrested one time, in a neighborhood so perverted that they have triple-reverse transvestite hookers, which is she-males that have had transsexual surgery and then changed their mind and had the surgery reversed but they still dress up like woman even though they only do sex with gay cross-dressing bullriders.

In other words, my kind of neighborhood!

And the chicken farmers from Petaluma showed up! They thought my act included something nasty with farm animals.

God, I love showbiz.

Speaking of people who do the same act over and over again, Larry Buchanan is the guy I was talking about last month who does all the conspiracy movies, like "Goodnight, Sweet Marilyn," the movie that proves how Marilyn Monroe was rubbed out by the Mafia, the FBI, the CIA and Castro, and "Naughty Dallas," the story of how the FBI killed Jack Ruby, and so evidently I made the guy so famous that they're releasing, for the first time ever, his 1984 film "Beyond the Doors," the movie that reveals how Richard Nixon manipulated a "very elite, very illegal and well-funded command of special agents" to assassinate Jimi Hendrix, Janis Joplin, and Jim Morrison. Only they didn't get to Jim Morrison in time. What really happened is that Jim Morrison faked his death in 1971, became a Catholic monk, moved into a monastery in



Why would the FBI assassinate Jimi Hendrix, Janis Joplin and Jim Morrison, as depicted in "Beyond The Doors"? After you see the movie, you'll be asking "Why didn't they do it sooner?"

Spain, died in 1974, and was buried in an unmarked grave.

I mean, think about it. We've got a motive, don't we?

The motive for assassinating these people was...er...uh...well, actually, the motive is not too clear from the flick. But it's something about how they were the "pied pipers of rock" and so they were causing the riots in Watts and the anti-war protests and so, obviously, they had to die. There's a whole lot of balding guys in grey suits sitting behind desks making phone calls in this movie, saying stuff to one another like "Could I have the coordinates on Code Name Vanishing Species?"

The most amazing thing about this movie is they really did find three actors who look like Jimi, Janis and Jim, and they can sing and play guitar—sort of. Unfortunately, the guy they got to play J. Edgar Hoover looks like Dennis Hopper after a three-day drunk.

Larry Larry Larry, what are we gonna do with you?

Ten breasts. Five dead bodies, including one who chokes on his own vomit. Groupie Fu. Disco strobe light Fu. Female impersonator Fu. Barbiturate Fu. Screwdriver Fu. Drive-In

Academy Award nominations for Bryan Wolf, as Jim Morrison, for wearing his shirt open down to his navel, letting the girls in the audience lick his hand, and saying "You don't wanna change the world, do you, honey? You just wanna make love" and "I look for rainbows, and all I see is pig blue"; Gregory Allen Chatman, as Jimi Hendrix, for smashing his guitar, having his private parts preserved forever in sculpture, and saying "I only write what I feel"; Riba Meryl, as Janis Joplin, for porking up for the role, shooting up with heroin, and saying "I go out and make love to 25,000 people, and then I go home alone"; Sandy Kenyon, as the assassin, for saying "Our assignment—neutralize the three pied pipers of rock music"; and, of course, Larry Buchanan, for writing lines like "I know I didn't need that second barrel, but who counts birdshot in a man's chest? Rock and roll is dead. Long live rock and roll."

Three stars. Joe Bob says check it out.

More Joe Bob movie reviews continued on page 25

Copyright 1990 Creators Syndicate, Inc.

like a can of Raviolis, and saying "Even if I didn't look like I was bobbing for French fries, I'd be thrilled to be with you."

Donald Pleasance, "Halloween 5," as the weird Dr. Loomis, his face scarred even more than it was in the last movie.

• BEST ACTRESS

Linnee Quigley, "Night of the Demons," for doing the whole movie in a pink tutu hiked up to here, and seducing a fat guy with the line "Maybe I'm in the mood for pork tonight."

Deborra-Lee Furness, "Shame," as the Austrelian Charles Bronson sweeping scum off the streets.

Mery Beth Hurt, "Parents," for wearing stiletto high heels, onehead support brae, and cooking mystery meat.

Sandy Dennis, "Parents," the beef critter school psychologist with a face like Silly Putty.

Wynone Ryder, "Heathers," as the only non-Heather in the flick.

Julie Carmen, "Fright Night Part 2," as the cigarette-smoking spiked-high-heel older-woman vampire who says, "Do you know how to use your lips, Cherlie?"

• BREAST ACTRESS

Karen Mayo Chandler, "Stripped to Kill 2: Live Girls," as the S&M voodoo topless dancer.

Phoebe Legere, "The Toxic Avenger Part II," the blind girlfriend of Toxie.

Lezlie Deane, "776-EVIL," the ex-Dallas Cowboys cheerleader who does some inspired sardverking and says "When I'm med, I eat."

Brigitte Nielsen, "Bye Bye Baby," who wears a white mini-dress slip up to here, aerobic leotards, bikinis, and nothing at all, creating a new thunder-thighed fashion statement called Scandinavian Buffalo.

Cissy Cameron, "Specie Mutiny," Cameron Mitchell's daughter for twinkle-toeing around in a silver miniskirts, and holding her reyn gun like a cocktail waitress delivering a vodka martini.

Sharlene Martin, "Friday the 13th Part VII: Jason Takes Manhattan," as a prom queen who labels parts of her own body end turns herself in as a biology project.

Marilyn Chambers, "Party Incorporated," for crossing over from porno to legitimate movies—for the fifth time.

Dore Spier, "Savage Beech," for flying an airplane through a reinstorm, saying shouldn't we get out of these wet clothes? And then putting the plane on auto-pilot so she can change blouses.

Hope Merle Carlton, "Savage Beech," for running around in jungle shorts, cowboy boots, and a spaghetti strap T-shirt with a machine gun strapped to her chest.

Tarl Weigal, "Savage Beach," for saying "My ideology means far more to me than fame or adulation," right before she whips off her blouse.

Jennifer DeLaRosa, "Fright House," the high priestess of a huge-breasted chiton-robed witches coven who says "Intruders! They have defiled the ceremony!"

• BEST BAD GUY

Lyle Alzado, "Shock Troop," as the evil Russian.

Lee Richardson, "The Fly 2," as the evil industrialist who says "We did everything we could for your dog."

Antonio Fargas, "I'm Gonna Git You Sucka," as the pimp who wins the "Pimp of the Year" pageant by reciting the poem "My Bitch Better Have My Money," wearing platform heels so high they have plastic fish bowls in them.

Wayne Newton, "License to Kill," as the sleazy grinning evangelist.

Wings Hauser, "L.A. Bounty," as the sleazeball who forces a guy to get inside a wooden crate, says "Hard to breathe?" and shoots the crate full of holes.

Donald Sutherland, "Lock Up," as the warden who says "This is hell and I'm gonna give you a guided tour."

Scott Williamson, "Mutant on the Bounty," as an intergalactic convenience-store robber with an obnoxious giggle.

Troy Donahue, "The Chilling," as the evil scientist who sells human body parts to the Mexican black market.

Mitch Pileggi, "Shocker," as Horace Pinker, the TV repairman who says "Come on, boy, let's take a ride in my Volts Wagon."

• BEST DIALOGUE

Jessica Dublin, "War": "I have just about had it with you terrorists."

Randy Quaid, "Parents": "Is he fresh? He looks fresh. Puree the liver tissue. And might as well get some lymph tissue while we're in there."

Mark Carlson, "Heathers": "My son was a homosexual and I love him—I love my deed gay son."

Christian Slater, "Heathers": "Maybe I am killing everyone in the school, but nobody loves me."

Jim Varney, "Fast Food": "The old coot didn't know diarrhea from a milkshake."

Robert Davi, "License to Kill": "Drug dealers of the world, unite!"

• BEST GROSSOUT SCENE

Liva mutant birth in "The Fly II."

Hypo needle breaking off in Eric Stoltz's arm in "The Fly II."

Faces eaten off by vomit in "The Fly II."

Charles Bronson forcing a guy to eat a Rolex in "Kinjite."

Dean Martin background voice in "Paranite."

The Toxic Avenger on the toilet in "The Toxic Avenger Part II."

Heroin shooting in "Deadbeat at Dawn."

Insect-design carving on Dolph Lundgren's chest in "Red Scorpion."

Hulk Hogan wearing peach panties in "No Holds Barred."

Face-eating rats in "The Food of the Gods II."

Sticking dozens of incredibly long needles into live brains in "The Dead Pit."

Marilyn Chambers singing a romantic ballad in "Party Incorporated."

The "safe sex" scene in "Halloween 5."

The Barcelona attack in "Shocker."

The Hoover rape scene in "Oversexed Rug-suckers From Mars."

Wayne Newton doing the "Just a Gigolo" audience singalong in "Wayne Newton Uva From Las Vegas."

• BEST WRITER

Joe Augustyn, "Night of the Demons": "Would you like a fudge log?"

Christopher Hewthorne, "Parents": "What are we eating?" "Leftovers." "Leftovers from what?" "Eat your dinner, honey."

Daniel Waters, "Heathers," for making poetry out of words like phlegm glob."

Maria Dante, "Space Mutiny": "Commander, the energizing turbines have been sabotaged" and "One cannot escape one's own destiny."

• BEST DIRECTOR

Kurt Shaa Ruben, "Stripped to Kill 2: Live Girls."

Keenen Ivory Wayans, "I'm Gonna Git You Sucka."

Bob Belaban, "Paranite."

Jim Van Bebber, "Deadbeat at Dawn."

Joseph Zito, "Red Scorpion."

David Schmoeller, "Puppet Master."

Robert Torrence, "Mutant on the Bounty."

Wes Craven, "Shocker."

Copyright 1990 Creators Syndicate, Inc.

BETTY PAGE LIVES! and SEX KITTEN A-GO-GO T-shirts by Mitch O'Connell



\$12 each (includes postage)

If you want a size Small or larger than X-Large ORDER IMMEDIATELY! After 30 days only L and XL will be available. State size when ordering (S, M, L, XL, XXL). Betty Page t-shirts are available in PINK or AQUA, please note which color you want when ordering. SEX KITTENS shirts are available in WHITE only.

Make checks payable to

Michael Flores
P.O. Box 14683, Chicago, IL 60614-0683

20 Years of Monty Python

By Michael Flores

My first exposure to *Monty Python's Flying Circus* was in Boston circa 1971. I was at a Students For A Democratic Society (SDS) fundraiser and seminar substituting the various baked goods at one table for dinner when someone mentioned that the ending of *Earth Vs. The Flying Saucers* was about to come on in the film room. I grabbed my cupcake and made my way to the back of the film room, standing with those who couldn't find seats. The room broke into cheers as the saucers, soundly beaten by Dana Andrews and the army, began crashing into Washington's monuments. The sight of a UFO crashing into the Congress seemed to spark the loudest cheers.

What followed the film was something the audience could not have expected. It was a black and white dark and muddy bootleg film print of *Monty Python's Flying Circus*. There was silence at first in the room as people strained to understand the accents being thrown at them. Then came laughs growing louder as the show progressed. Nothing could have prepared us for that moment. Not the sight of flying saucers smashing America's sacred institutions. Not the so-called political humor of Rowan and Martin's *Laugh In* or *The Smothers Brothers*. Those showed suddenly appeared to be slow, lumbering dinosaurs. By the time the episode ended, the cheers indicated that *Python* was not just an British phenomenon.

It would be sometime before I was to see another episode, but I didn't forget that experience. What is it about *Monty Python* that makes it seem so alive to this day? What made us connect with it then?

Let's begin in England. Since we have a personal talk with John Cleese in this issue, we'll follow his life.

The town of Weston-Super-Mare near Bristol on the west coast of

England had been bombed in World War 2 and was rebuilt like much of Europe. There were 3,000 people, three movie theaters and all the restrictions of middle class British values. Much of British character seems cold and aloof to outsiders. After all, when Stanley found Livingston after nine months of searching the most excitement he could muster was reflected in the statement, "Dr. Livingston I presume." That level of excitement governed life in Weston-Super-Mare.

The Cleese family had changed its name to Cleese, and John's dad sold insurance for the Union of Canton In-



Candid shot of Michael Palin from the Howard Johnson's private collection.

urance Company. There was no room in British middle class life for displays of anger or joy. You could walk the streets of England and signs of affection, like hand holding, would be curiously lacking.

The world in which John Cleese was born viewed imagination as daydreaming and any endeavors based on the image/nation frivolous at best. Far better for John to occupy himself with facts and figures, become a lawyer or an accountant, than to follow his strange wit which had emerged in school as a protection against bul-

lies. Cleese did not like to fight (or show anger) when he was in school which made him a target for anyone smaller who wanted to take on this six foot giant. Cleese discovered he could out-think his opponents, and win over classmates in the process.

Cambridge University was to become the training ground for the humor to follow. Here Cleese met Graham Chapman and they worked on the annual Cambridge show which became so wildly popular they found themselves in New York in 1964 doing twenty-three performances of this college comedy. Legend has it that in the audience one night, Harvey Kurtzman had brought his staff to see this unusual comedy offering. Kurtzman led *MAD* magazine through its most anti-establishment phase and had quit when the magazine settled into a continuing format. He wanted each issue to be different and a surprise to the readers, and to that end he was experimenting with the format on his magazine *HELP*. On the staff was a wildly creative artist who couldn't get work in the industry as a whole. His name was Terry Gilliam.

America's middle class was enjoying the homes and new industrial toys the 1950's had brought. But there was a glowing alarm. Teens petting and long kisses, hot rods and leather jackets, not to mention rock music and *MAD* magazine. Couldn't these kids just enjoy the things we didn't have growing up? And they dreamed their children would grow up to be, or marry, a lawyer or doctor.

It is said that after Gilliam saw the Cambridge Circus, he began planning to move to England.

In 1965, the Frost Report with David Frost had begun pushing the perceived limits of comedy and most of the pre-*Pythons* were brought together to work. Michael Palin was from Oxford (his dad was a steelworks manager) and, likewise, Eric Idle. Michael Palin, Terry Jones, Chapman and Cleese all had in common a middle class background and a fear of en-

ding up in jobs like the ones their fathers had. They were also to work on the Marty Feldman TV show and crossed paths with Terry Gilliam on both Frost and Feldman.

Comedy was still non-offensive and nice in England during this period. Some years would pass before the Pythons were to work again. The opening shots of battle were fired with the one-time special, "At Last The 1948 Show." Cleese and Chapman had decided to go out of their way to not be nice. To try and push the limits of good taste and literally see how much it's middle class audience could take. At this point, television was new but had fallen into formula. A barely in-

regions of politics, religion and even television itself. The mask of British courtesy was covering up growing doubts about the great society planners and a rage of pent up emotion. The stage was set, and on October 5, 1969, England was to receive an assault on the senses that was to turn comedy theory upside down. It was the premier of *Monty Python's Flying Circus*.

The writers split basically into two groups. Chapman and Cleese dealt with rage, anger and repressed feeling exploding from underneath British civility. Michael Palin and Terry Jones were visually oriented, but all writers and the group would collaborate when it came time to express their biggest fear—being caught in a job they didn't like.

In one effort to control every aspect of British life, ministries had been formed to cover everything from how to grow flowers to the licensing and zoning of business to "help" the poor. The hatred of these jobs was to emerge in an improvised bit called *The Ministry of Silly Walks*. John Cleese presents himself in an extremely unflattering way, one does not doubt that his distrust of bureaucrats borders on hatred.

Michael Palin entered the fray with a shocking sketch that began with a barber slugging booze and butchering his clients. Suddenly from nowhere he launches into *The Lumberjack Song*—the statement is clear. He is a killer because he took the wrong job. Rather than become an accountant, Palin would urge viewers in another sketch to become a lion tamer instead.

Forty-five episodes were to run until December 5, 1974. John Cleese had undergone the beginning of his transformation from wild-eyed anarchist to a British type of libertarian. The trap Python had found itself in was shocking just for the sake of shocking. In an odd sort of way, Python had become an institution as well and found itself under increasing criticism.

One sketch that Chapman and Cleese performed about devouring the dead corpse of a man's mother was loudly jeered by the studio audience. It was also a sketch that criticized the reliance on shock by the group.

When they finally ended the show it was sold to American TV. Here its cult status grew—because many of the



frustrations felt in England in the early 1970's were just beginning to become acknowledged here as well. *Monty Python* is an angry persons show. As long as young people see a gap between what government says and what it does there will always be an audience for *Monty Python*.

John Cleese discovered entrepreneurs and a side of business he had never considered before. His realization that not all authority or all executives were bad led him to create films for business. Those unbending and trying to remain in total control of situations they did not, in reality, control would become for Cleese the behavior to be avoided. And that would lead directly to his best TV work with *Fawlty Towers*.

Over the years the Pythons have reunited for movie work. Chapman's brilliant *The Life Of Brian*, a film about religious followers would be denounced by the Church of England. With Chapman sadly gone, I doubt there would be another Python film. The boys have worked together before Python and I'm sure they still will in one capacity or another in the years to come, but I doubt they'd use the Python name. John Cleese seems to have confronted his fears about work and anger, put it behind him, and continues to mature as an artist. *A Fish Called Wanda* is his most successful film, yet broad enough to allow anyone the chance to laugh.

I thank *Monty Python's Flying Circus* for the laughs and shocks, and the discovery of a new map of comedy. Keep exploring, gentlemen. Have a good life.



Both photos on this page courtesy Howard Johnson's collection. Above: Terry Jones; Top Right: Michael Palin

fant medium had already dictated that there were rules etched in stone. Television itself was begging to be attacked.

Government in the post-war period had abandoned the free market and replaced it with the planned economy. Higher taxes, a growing welfare state—a planned economy based on the charts of lots of government bureaucrats could only result in the end of poverty and society's ills. Some were beginning to notice that the result of big government was simply big government. In "At Last The 1948 Show," one got the feeling the cast and writers would respond to any politician saying they were helping the poor and oppressed by beating the hell out of them.

It turned out that the English could take comedy that pushed itself into the

First Time in the US!
THE WORLD OF JAPANESE ANIMATION
IS HERE NOW!



TOO HOT FOR CABLE - SEE WHY!

UNCUT JAPANESE ANIME FOR RENT! Many with U.S. translations.
\$2 for 2 days!

Also: Gena shows, adult, ninge, more video.

TOKYO VIDEO we also special order laser discs, posters and video.

FFS MEMBERS WELCOME!

TOKYO VIDEO

2810 N. Halsted, 2nd Floor

528-3992

Mon. Sat. Noon-8pm - Sun. Noon - 6pm

MADONNA LIVE IN TOKYO@MACROSS@GOLD 13@CALL FORCE
ETERNAL STORY@GRAY DIGITAL TARGET@BANTY SAKINE
LENSMAN@CREAMY LEMON@BAYON@SUPERGAL@

VAMPIRES.

Got your attention?

Join The Children Of The Night, the society for mature, discriminating fans of the vampire genre in art, cinema, literature and folklore. Membership includes plastic ID Card; Membership Certificate, 9 issues of Coven Journal per year — each filled with provocative stories, artwork and articles; correspondence network and periodic social gatherings to discuss and celebrate this mysterious, sensuous supernatural phenomena

\$25.00 annual membership

THE CHILDREN OF THE NIGHT
THE VAMPIRE COVEN

9200 South Avers Avenue
Evergreen Park, Illinois 60642



VIDEOS!!

Order these terrific films (available on VHS only). The cost is just \$20.00 per tape, includes postage!

GIANT GILA MONSTER-The classic 1950's camp film!; KILLER SHREWS-Dogs dressed up as monsters? Hilarious fun!; MOM & DAD-The classic "birth" film from the 1940's!; GIRL ON A CHAIN GANG-Terrific early 60's exploitation!; TV TRIUMPHS #1-Pilot for "Fireball X-15" and "One Step Beyond" (The Sacred Mushroom! The cast and crew actually eat mushrooms on camera and record their trip!); TV TRIUMPHS #2-Pilot for "My Three Sons" and "Honey West" pilot; CONFESSIONS OF A VICE BARON-Sleazy pimp movie!; MAN EATER OF HYDRA-camp fun; JAIL BAIT-Classic drive-in exploitation!; 7 NIGHTS TO REMEMBER-TV's Batman & Robin host a special on ABC's 1966 season; THE WASP WOMAN-Camp film classic about beauty cream made from wasps!; THE SUME PEOPLE-Drive-in classic!; THE HORROR CHAMBER OF DR. FAUSTUS-Surreal French hit; WHITE ZOMBIE-Bela Lugosi's best film; TV TRIUMPHS #3-Irish "Sheena" McClellan appears in "The Magic Bag" plus Elvis on an early Milton Berle show and on Groucho!; Jayne Mansfield in SHERRIF OF FRACTURED JAW; BRIDE OF THE GORILLA-1951 drive-in classic!; GUNS, GIRLS & GANGSTERS-Mamie Van Doren; DEVIL GIRL FROM MARS-1954 cult classic; DAUGHTER OF THE DRAGON-Sexy Anna Mae Wong! 1930's; ATTACK OF THE MAYAN MUMMY-Mexican camp!; FROM HELL IT CAME-Classic camp!

Make checks payable to: MICHAEL FLORES, P.O. BOX 14683, Chicago, Illinois 60661-4-0683

Please send the following VHS tapes

Total Enclosed

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

A Conversation With John Cleese

By Kim "Howard" Johnson

Kim "Howard" Johnson is the author of *200 Years of Monty Python* which is available through St. Martin's Press. Here is an interview with John Cleese, not published in the book, and is the first time I've seen Cleese discuss his life's work.

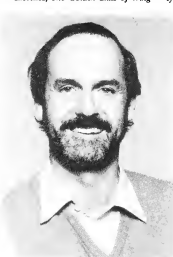
HOWARD: John, for as long as I've known you, you've always talked about retiring soon, but you obviously never have. Any idea why?

CLEESE: I get nearer to it all the time. I'd spent a lot of time trying to work out why I don't get the breaks from work, and anybody who's tried to analyze what their patterns are finds that it's all strangely elusive. So, there's obviously some bit of me that accepts work--often when I'm in a good mood--and then another bit of me that rather regrets it when I'm in a different mood. But, I think that--probably because I'm a small-town lad--I was imbued from a very early age with the idea of the necessity of making a living. Therefore, I took on two or three different projects--I shouldn't call them that, because they were more than single projects--they were almost threads of my life that had taken up considerable periods of time.

I'm thinking here of *Python*, which took me from 1969 through to doing the publicity for *Meaning of Life*, so that's '69 to '83. There's the training film company (Video Arts, with its main office in Northbrook, Illinois), which started in '72 and is still going very, very strong, and one or two other

things I've done like *Fawcett Towers* that seem to have gone on for a long time.

Incidentally, it's quite interesting that I had a week of publicity to do in England last month, because various things were coming on the market. With the exception of a book of sketches, *The Golden Skits of Wing*



Commander Muriel Volestrangler, it seemed that everything else I was publicizing was years old: the videos of *Fawcett Towers*, the videos of another series, a series of management books based on the training films, the paperback edition of *Families and How to Survive Them* (which was some fifteen months after I'd handed the manuscript in). So, it's quite interesting that there's always a backlog of stuff coming along that I don't think about at the time.

HOWARD: *Privates on Parade* came out over here about that time as well...

CLEESE: That's right. *Privates* took me six weeks to film, and over six weeks to publicize. So, when I'm doing it, I think 'Fine, that's two weeks rehearsal, six weeks filming'--I forget about the other six weeks that certainly has to be fitted in. They suddenly say

'The film's opening in America' and I've suddenly got to go to America--it's very hard. So, I'm trying frightfully hard to retire. My ambition is at an all-time low, which is a very nice position to be in, because it really means I can do what I want. I don't feel I'm in very much of a rat-race anymore at all, and I don't have any sort of feeling at the moment of wanting to be a bigger star. But, I'm getting offered one or two things that were so nice that I couldn't turn them down.

I'm going to do an absolute minimum--a couple of training films early next year, and that's it--the rest of next year will, I hope, be spent reading some books, as I'm always threatening to do.

It's fascinating--and I'm not talking about the business side now--it's fascinating to try and change the patterns of your life, because it is much, much harder than you think. So much of what

really runs your life is your unconscious, and therefore all of the thinking that says 'Right, I will now make three resolutions of the New Year variety and change my life' doesn't really work. It's much subtler than that. Actually, I don't think that any of us really understand ourselves like we think we do. You really have to understand yourself if you're going to change a pattern. And so, for ten years, I've been talking about more time off, and actually this last year I've

really been succeeding for the first time. But, it's taken ages.

I don't think it's anything to do with the will. I don't think you can do it by understanding. I've seen more and more clearly that although, as a small-town boy, I've always felt that I ought to go on being 'successful,' another part of me is now beginning to emerge that actually says 'Well, I've been doing these jokes for 21 years now, and should one spend one's entire life in one pursuit?' The world is, quite simply, such an interesting place that if you have an opportunity to go into different areas and find out more, shouldn't one be doing that? That voice is louder and louder in my head, and it's enabling me to say 'No' very much more often. I mean, I turned down a part this summer in England that was so attractive that most people would think I was insane for not taking it--a very major part. But ultimately, I didn't want to do it. I actually felt--not

as some great, wonderful, warm show business human being, but I actually felt it was more important to have a nice month in Italy with Barbara* and the baby and my daughter. It actually meant more to me. So, it wasn't sacrifice--I wasn't being wonderful--that's what I really wanted to do. I wanted the month in Italy more than I wanted the movie.

Most people say that there's a sort of implication, 'What a wonderful person to sacrifice the job!--but it wasn't a sacrifice. That's something to do with being 45, because you don't feel that way when you're 35. Maybe everyone should read Passages. One of the problems is understanding people is that there's no question that one's values, and what you want to get out of life, change--imperceptibly--from year to year, and it's probably why there is sometimes difficulty when different people of different ages talk

to each other, because the underlying assumptions are so different.

*Cleese's wife--the two are currently separated.

STREET-POET-RAY



A comic
with
something
to say!

Available at:



AMERICAN
adventures!

Everything in Comics & Related Field
And More
Want To Find This In Our Store?

2926 N. Clark
Chicago, IL 60657
(312) 525-8500

5723 W. Belmont
Chicago, IL 60634
(312) 804-6101

MAIL ORDER MADNESS



THE BEST OF IOAM #2: Limited edition. All interviews from It's Only A Movie's earlier fanzine. Includes Mamie Van Doren, John Cale, Clive Barker, Elvira, Joe Bob Briggs and more. \$4.50.

RAMPAGING WOMEN: Wow! It's done! It's great! Features Penn & Teller, and Cynthia Plastercaster showing her collection of rock star genitalia. \$25.98 VHS.



ED WOOD: Rare book-let on Wood, his films and life. \$4.50.

FILM THREAT PACKAGE: James Dean, Batman and Clive Barker issues. \$9.00 includes postage for Mike's fave mag. Save \$4 and collect 'em!

Funny, controversial and informative, you must get these...

TERRORIST ATTACKS TRADING CARDS: Pulled off the market for bad taste. Includes Charles Manson, Idi Amin and more. You get a complete set of trading cards plus an individual test market pack. \$13.00.



THE FBI FILES OF ELVIS PRESLEY: \$20.00 for the coffee table item of all time.



PENN & TELLER'S CRUEL TRICKS: \$15.95 includes postage!

PSYCHOTRONIC WALLPAPER: It's back! Trailers, cartoon, short and a feature film-CARNIVAL OF SOULS. A zombie classic that has been critically acclaimed in its latest arthouse release.

We are doing 6 of these per year. \$25.98 VHS.

Make checks payable to:

MICHAEL FLORES P.O. Box 14683 Chicago, IL 60614-0683

Quantity	Title	Price

TOTAL AMOUNT ENCLOSED: _____

NAME: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

PSYCHOSETTES

Now you can indulge yourself with audio cassettes of fantastic material--audio tapes that will amaze your friends with underground comedy, wild movie ads, banned radio shows, raw garage music and plenty of bizarre psycho-sounds! Order 5 and get 1 free! Order your Psychoettes TODAY!

Priced at just \$8.00 each plus \$1.00 postage for first tape, 50 cents for each additional tape.

P-1 DEL CLOSE AND JOHN BRENT, "HOW TO SPEAK HIP" - Comes with a copy of the original booklet! Hilarious and rare 60's comedy.

P-2 BROTHER THEODORE AT CARNEGIE HALL - You've seen him on Letterman--did you know he was this big in the 60's?

P-3 BROTHER THEODORE LIVE - Unknown, unreleased show. Plus incredible live Jonathan Winters, freeking out end doing all blue material! Never released.

P-4 PSYCHOSETTE - A full audio experience that will amaze friends and shock neighbors! The Pleasure Seekers (with 16-year-old Suzy Quatro) sing "What a Way to Die"; The Penegades do "13 Women"; Lou Reed pops up in the background of a Beechnuts tune; plus rare movie ads!

P-5 PSYCHOSETTES...THE GAY AFTER - Monsters run amok on your stereo! Includes Bert Convy, end songs about nothing but monsters! Great late 50's and early 60's tunes. Also bizarre movie ads! Let's do the "Frankenstein Rock"!

P-6 PSYCHOSETTE...NIGHT TERROR - A compilation of the best from the PSYCHOSETTE series. A sampler meant to encourage further interest.

P-7 PSYCHOSETTE...1950's SPACE MUZAK - Incredible tunes from the 1950's with bizarre sound effects--the most unusual music odyssey you'll ever take! Perfect for fans of 50's anything!

P-8 RADIO SHOCK! - Two incredible radio shows that will astound you. "THIS IS YOUR BABY" tells the story of a woman who sells her baby for a new TV! Camp delight! Next up... "ORAGNET" What happens when a high school is flooded with porno? Sleazy fun!

P-9 FLORESMITH - Pam and I have done loads of radio stuff in connection with the Church of the SubGeniusTM and the Psychotronic Film Society. Here's a collection of radio bits plus live concert appearances (with our former band PEOPLES TEMPLE, recently written up by Paul Krasner in The Best of the Realist--both live and stuff).

P-10 ROTTEN VICIOUS - Super rare interview with Sex Pistols Johnny Rotten and Sid Vicious after the first album came out, before the U.S. tour.

P-11 "JUSTINE" or "THE MISFORTUNE OF VIRTUE" - You've heard about it, now it's available for the first time! DeSade's story created a storm of controversy in the late 60's when it was aired over a Berkeley radio station. Shocking beyond belief, the FCC seized the station's license! Two 90-minute tapes--\$8.00 per tape = \$16.00 for both! You MUST state you are over 21 for this super rare item!

P-12 LSD - An incredible, hilarious audio history of tripping. Made in 1966 with Timothy Leary, Allen Ginsberg and hippies!

P-13 THE WIZARD OF OZ - You've seen the movie, but did you know there was a radio version--with Judy Garland?

P-14 THE DAY THE EARTH STOOD STILL - Michael Rennie stars in this radio version of the film. Terrific science fiction. A must!

P-15 ALIENS OF THE MIND - Radio may have died in the U.S. but it still thrives in England. This is from 1977 and stars Vincent Price and Peter Cushing!

P-16 ALIENS OF THE MIND Part 2 - The exciting conclusion. Top notch horror and science fiction.

P-17 MIDNIGHT MASSACRE! - Two fantastic horror stories--a killer is on the loose killing pretty girls in "THE CREEPER", attacked by radio critics in the 40's as a sick story; and "A MATTER OF TIME," a brilliant time travel epic!

P-18 NEW YEAR'S OBSESSION - Two great 1940's tales. Vincent Price stars in "COMPARTMENT B" and a terrific story of lost years in "NEW YEARS NIGHTMARE."

P-19 TALES OF TRAUMA - A fantastic intro to the world of radio horror--3 stories with CARY GRANT, VINCENT PRICE and a surprise! Fantastic!

P-20 THE SLASHER'S NIGHTBEAT - This radio show, based on sordid Chicago nightlife, was taken off the air for violence! Two shows!

P-21 THE NAME OF THE BEAST - Vincent Price stars in this horror tale laced with cult overtones. Also, Jack Benny stars in a rare suspense-filled story. Radio, unlike film, was unregulated for a long time. This is why so many stories went so far!

P-22 HEY MISTER, WANNA DANCE? - Great sleazy bar story. "A FIFTH OF TEARS," and a science fiction classic "HONEYMOON IN HELL!"

P-23 DIMENSION X - Two terrific tales, "WORLD OF ROBOTS" and Robert "Psycho" Bloch's "ALMOST HUMAN!"

P-24 TOO MANY CRUGS - Joen Davis (a Lucy forerunner) takes an overdose of downers--and the jokes fly! Then, the super rare "DEATH DEMON" which many believe was the actual basis for Psycho! A must get!

P-25 SPOOKS ON THE LOOSE! - Classic horror radio in "THE UNINVITED"; and, from 1938, Boris Karloff stars in "CAT WIFE." I bet your grandparents remember this one.

P-26 ROCK 'N RIOT! - Terrific rare rock tunes! You get The Nightcrawlers, The Dirty Shames, The Peniks doing that raw, reunchy mid-60's rock!

P-27 THE PARTY WENT TOO FAR - Party fevers like "She's A Fat Girl," "Chicken Rock," and "Wolfcall" will turn any group into a howlin' party!

P-28 PSYCHOSETTE BEST OF #2 - Clips from tapes P-12 through P-21. \$5.00. What a deal!

P-29 PSYCHOSETTE BEST OF #3 - Highlights from tapes P-22 through P-29. Only \$5.00.

Make checks payable to:
MICHAEL FLORES
P.O. Box 14683
Chicago, Illinois 60614-0683

OPERATIC GORE: DARIO ARGENTO AND SUSPIRIA

By Louis Paul (with assistance from Heidi Stack)

Dario Argento, an Italian filmmaker known for his wild visual cinematic eye and a penchant for disturbing, blood-soaked thrillers, is familiar to the mass of horror and terror film addicts who pray at the altar of the great European gods of gore. Lucio Fulci (*Zombie, Gates Of Hell*), Joe D'Amato (*Buried Alive*) and Mario Bava, one of the earliest experimenters in using plentiful amounts of the red stuff to add to an already visually impressive but usually underwritten story.

Unlike the sampling of Euro directors above, Argento makes sure that his plots, scripts and lead actors make some sort of substantial contribution to his films. Argento is known for the maze-like way his leading characters go about unraveling a mystery and, like a jigsaw puzzle, each piece of the plot is fit together until the puzzle is complete. It can be fairly said that the majority of Argento's films are made in sections. The first is the introduction of the hero or heroine and their discovery of the mystery. The second is the evolution of the mystery. The third is the unexpected element. The fourth is the finale where the hero or heroine unravels the mystery and may or may not survive.

Coming from a background as a film critic, then as a screenwriter for sexy, soft core romances and westerns (he co-wrote Sergio Leone's *Once Upon A Time In The West*), Argento was able to use his fondness for the detective fiction of British novelist Edgar Wallace (a prolific writer who died in 1932), when he directed his first feature, *Bird With The Crystal Plumage*, in 1969. Here, he began to nurture a plot device that would appear in all of his films—some things are not always what they seem. The protagonist around which his films revolve either



Suspiria (1976)

sees something or hears something important but stores it as an unconscious memory. Later, when their own lives are threatened, this information surges to the forefront and becomes a necessary tool to their own survival.

Argento's output has always used this device as well as a fondness for having pretty women become the usual victims of psychopathic murderers. More than once the director has gone on record as saying that it is much more stimulating (to him) to see a beauty stalked and murdered than an ugly male hero. But, of course, many males meet gruesome deaths during the course of his movies.

Another device which Argento utilizes with great effect is the louma crane camera which adds a twisting, turning and roving camera eye that snakes in and around the action. Using this with his hallucinatory sense of color (mainly reds, greens and blues), Argento often creates a sinister "fun house" effect.

His films since *Bird With The Crystal Plumage* have all been superior

thrillers and a few of these have used the director's own interpretations of occult motifs as a motivational device for his plots.

Cat O'Nine Tails (1970), *Four Flies On Grey Velvet* (1971), *Deep Red* (1975), *Inferno* (1980), *Tenebrae* (1982), *Phenomena* (Creepers) (1985) and *Opera* (1988) all repeat basic story functions such as those described above. However, *Suspiria* (1976), which many Argento fans believe to be his finest moment (although *Deep Red* and *Inferno* are this writer's personal faves), is a cinematic wonderland for genre addicts. It overflows with multi-colored hues of green, blue and red lighting (reminiscent of the amusement park cotton candy many of us loved as children). The then brand-new Dolby 6 Track Magnetic Sound System together with an eerie rock score create aural effects ranging from tinkling to shattered glass mixed in with undecipherable vocal echoes throughout the film. The odd mix of a renaissance feeling and mid-70s progressive rock, courtesy of the

Italian fusion band Goblin, which Argento co-founded, a story that revolves around an occult base, specifically black magic, and more crimson colored blood than ever before (which enabled *Suspiria* to become one of the forerunners of the splatter genre) all contributed to a movie going experience far above and beyond the norm for horror films of the period.

Suspiria was the initial first part of a projected trilogy dealing with the legend of The Three Sisters (or Mothers) of Whispers (*Suspiria*), Sighs (*Inferno*) and Darkness (not made yet). *Suspiria*'s heroine is Suzy Banyon (Jessica Harper), an American exchange student, who is studying ballet at The Frieberg Akademie located near Germany's famed Black Forest. Unfortunately for Banyon, the school is also home to Elena Markos, the legendary "Black Witch." Unusual things happen to our heroine. On the night of her arrival, she sees a student fleeing the Akademie. Later, the girl as well as her roommate are going to be butchered by an unseen force. Suzy's newfound friend is murdered when she attempts to unravel the mystery. The school's two principal teachers (Joan Bennett and Alida Valli) act strangely cold and aloof even when a storm of live maggots rain down from the ceilings of the school. For the young student, the mystery to unravel here is why are the teachers acting so uninvolved, why are her fellow students ending up dead and who is doing all the heavy breathing and walking up and down corridors late at night?

Some of Argento's imagery gives off the feel of an opera. His greatest visual moments on film have the impact of operatic gore at its finest. There are certainly moments in even his weakest efforts (*Phenomena*, *Opera*) that certainly strike the right notes both visually and musically thanks to the score. In *Suspiria*, Argento manages to sustain this operatic theme throughout the entire film. *Suspiria* opens with the heroine's arrival at the German airport. It is night. It is raining and as she steps through the electric airport entrance gates into

the night, we immediately feel the film and our heroine entering another dimension. The film is suddenly awash in strong blues, greens and reds. The camera pans from up above the (blue) rain washed street and down into a (red hued) gutter. Our first meeting with a sinister character follows when we meet the airport taxi driver (a scene repeated in *Inferno*) who takes Suzy Banyon to the Akademie. The first glimpse the viewer gets of the ballet school is in the rain and its looming, menacing shadows hint at an art deco designer gone mad (and reminis-

The murder of the two young women takes us by surprise. Shot in an almost hallucinatory style with plenty of point-of-view shots from the killer's angle, a knife is repeated plunged into a gaping hole and finds the beating heart which, once punctured, pumps more blood into the air. A rope is tied around the neck of the dying victim. Her body is thrown through a multi-colored glass skylight and, as she falls through it, both wood and glass shards rain down upon another victim who cannot comprehend the carnage that is happening.

The scene then shifts to the ballet school the next day which, once we are properly introduced to the inside, nothing is as it seems. With the young girls parading around in dancers' tights, there's a slight uneasiness to their presence. Their lifeless eyes look as near as one could get to ghosts of a 1940's brothel. The atmosphere of apprehension is felt even more when we meet the two principal teachers. Alida Valli's Miss Tanner, the ballet coach, comes off as a sadistic SS officer right out of Auschwitz. Joan Bennett's fake charm is a mask for her manipulative evil.

Suspiria's end is much like it began...with water and music creating hand-in-hand a dreamlike effect. Filled with such early splatter effects as gar-

rottings, a near beheading, stabbings and such, *Suspiria* is more than a treat for the gore fan. To watch an Argento film is not to watch a mere horror flick. For the horror connoisseur, it's the ultimate artistic expression of sheer terror. To those less familiar with his work, think of an Argento film as a painting of a nightmarish landscape seeped in color and sound.

Initially released in this country by 20th Century Fox in 1977, the film became something of a modest hit and all



Dario Argento

cent of the Batman set design). As the cab comes nearer to the school, our heroine (and we) see another girl screaming into a doorway slightly ajar. The girl mouths something that the driving rain and pulsating score will not let us identify but, whatever it is, knowing Argento's penchant for giving us information which we will subconsciously store, it will be something that will mean the unraveling of the mystery to come.



Eva Renzi has Tony Musante right where she wants him...*Bird With The Crystal Plummage* (1969)

but disappeared thereafter. Magnum Video, a U.S. video distributor that unleashed Joseph Lazzari's *Vampires* uncut in 1987, have released several different versions of *Suspiria* to video.

We will see the original R rated version, an uncut version (probably the same as the Japanese laserdisc version) and a special edition which will contain a special illustrated booklet

and a promised collection of never-before-seen photos from the set.

Finally, we all can see one of the finest genre films made from one of the finest directors in the business, Dario Argento.

Louis Paul publishes *Blood Times*, an indispensable guide to the exotic world of horror. Subs are \$5 a year, but enclose an extra \$2 and get his in-depth Dario Argento and his great Mario Bava back issues. Make checks payable to: Louis Paul c/o Retro Rock, 44 East 5th Street, Brooklyn, New York 11218.

Dario Argento is also a producer and screenwriter of *Dawn Of The Dead* and is currently working with George Romero again on *POE*.

For whatever reasons, Argento's films have been butchered in the United States. *Phenomena* was cut by over 30 minutes and released as *Creepers*. His only films available uncut are *Inferno* and *Suspiria*.

Trailers on Tape

The largest and finest collection of superb quality classic movie previews this side of the silver screen.

The largest and most varied selection of preview trailers available anywhere! Just name your genre:

- Musicals
- Comedies
- Horror and SciFi
- Dramas
- A.P. Retrospect
- Hitontracks

Coming soon: "John Wayne," "Cesar's Best," and "Tarzan"

We welcome the American Express Card. Don't go to the movies without it!



Write or call for free catalog:
Trailers on Tape

1564 GROVE STREET
SAN FRANCISCO, CA 94117
(415) 821-TAPE



CLIP THIS PUBLICATION FOR DISCOUNT COUPON

Censors, Serial Killers and John McNaughton

By Pam "Boon Boon" Smith

Henry: Portrait of a Serial Killer was produced back in 1986 and is just now being released nationally. Until this year, if you didn't live in a big city where Henry might have played a midnight show, you haven't seen it. If this is the case, you are in for quite a viewing.

I saw Henry a couple years ago, having been lucky enough to receive a review copy from MPI Home Video to write up for It's Only A Movie. I had never seen anything like it--still haven't. Disturbing. Frightening. Horrifying. These are a few words that come to mind--and for good reason. Everything about this movie works toward that purpose. The story is riveting, the performances by Michael Rooker, Tom Towles and Becky Arnold are intense, the music, photography and art direction give that edge-of-your-seat suspense and creepy feeling that makes you want to look away at times. It's a film that works on every level!

John McNaughton, director, co-producer and co-author, is the man who tied all of these elements together into what is already becoming a classic horror film.

I had the pleasure recently of talking with John McNaughton about Henry and also some future projects we can look forward to.

IOAM: What I found innovative about Henry is that it told the story from the murderer's point of view. Usually in these films we follow the policeman's point of view or the protagonist or victim. I think that makes the film much more disturbing.

MCNAUGHTON: Screenwriter Richard Fire gets a lot of credit. Richard had worked for Stuart Gordon at the Organic Theater in Chicago--he is a theater person. He doesn't watch horror films. We wanted to do a horror film but didn't have the money for monsters.

We thought about doing a series called "Modern Monsters" and in 1986 we'd seen the Leatherfaces and the Hockey masks--but weren't scared. So what scares us? On 20/20 we caught a report on serial killer Henry Lee Lucas. One of our modern monsters. Another idea we had was for a product

tampering monster but there wasn't enough dough for that.

IOAM: How do you feel about monsters?

MCNAUGHTON: When I was a kid I didn't care what happened to the heroes or cops--they could all fall off a cliff as far as I was concerned. Henry is a story from inside the monsters head. Even if our monster is a human being. That caused problems from the start.

We started showing the script around and people would tell us we couldn't do it. They'd refer to scriptwriting classes they'd taken which taught them that every antagonist needs a protagonist.

IOAM: You don't even show cops in the film.

MCNAUGHTON: That was a conscious decision. But backers would look at the script and say that drama is conflict and I needed the police to provide the tension and make an interesting drama. I would pick up the script and say that we don't want cops in Henry's story. We felt that putting the viewer in his head was scary.

IOAM: There's plenty of tension and conflict in HENRY--

MCNAUGHTON: I think that's because the conflict is within. We were very lucky to find Michael Rooker to portray Henry.

IOAM: Since HENRY he's been in MISSISSIPPI BURNING, EIGHT MEN OUT, THE MUSIC BOX--so Hollywood has caught on. The film was made in 1986 but it's only now getting out on the market.



John McNaughton

(Photo: Susan Anderson)

MCNAUGHTON: Yes. It looks like 1990 will finally see the release of the film. The distributors are trying to decide whether to go the arthouse or grindhouse route. The film keeps getting good reviews.

I would have loved to have filmed a sequel to *Henry* while Michael Rooker was right there. I don't think Michael Rooker is doing low budget pictures anymore. What a fine actor. He's going to be a star. I don't think there could be a *Henry 2* without him. I doubt I'd ever do a *HENRY 2*.

IOAM: Since *HENRY*, you did a film called *THE BORROWERS*. When is that coming out?

MCNAUGHTON: As far as that coming out (laughter, looks up at ceiling)...I don't know. It was made for Vision Pictures to be released through Atlantic, but Atlantic Entertainment was sold while we were shooting the movie and then went into bankruptcy, Chapter 11, while we were in post-production. At that point everything shut down. A completion bond kicked in to complete the picture and we were lucky the work was being done in

Chicago. When a guarantor takes over they want the work done cheaply and it was far cheaper than if we'd had done it on the west coast.

While Atlantic is in bankruptcy there will be no distribution of their films. Yet another movie where nothing happens quickly.

IOAM: *Rae Dawn Chong stars in THE BORROWERS. What's the movie about?*

MCNAUGHTON: It's about an alien that's rather insect-like and highly advanced. The Borrower is convicted of murder and cannibalism and is sentenced to earth. It is transferred into a human form, sort of "OK, if you're gonna act

like a monkey we'll make you one and send you to earth."

Shot in L.A. for 2 million, it's very low budget. Tommy Towles who plays Otis in *Henry* finds the spaceship and discovers the alien whose head explodes during the transformation. But it's still alive and it begins "borrowing" heads to move around. It's very funny. At times. He goes from skid row bums to redneck hunters. It becomes an alien's eye view of human life. Kevin Yeager does some really great special effects.

IOAM: *I know the MPAA wasn't too pleased with HENRY, how did they react to THE BORROWER?*

MCNAUGHTON: We only had to go through five rewrites. I think they know me by name now. The story is told in a strong way, and that hasn't changed.

IOAM: *They gave you a rough time on HENRY.*

MCNAUGHTON: It's really heartbreaking to get into these problems with the MPAA. It isn't like



Becky (Tracy Arnold) teaches her slow-witted, mass murderer brother Otis, played by Tom Towles, a pointed lesson in *Henry: Portrait of a Serial Killer*.

they give you a list of what's permitted and what isn't. Or even what was permitted a year ago can be objectionable now.

Henry never did get by them. So it will go out unrated. It's like going into a boxing ring blind folded. You get punched, but you don't know why or from where.

IOAM: In *HENRY*, Henry and Otis videotape the murder of a family and then watch it on TV later...

MCNAUGHTON: That's the scene that I always have a hard time watching. The actress who played the woman in that scene went into shock afterward. I had the feeling that none of the crew was going to heaven after that scene.

The video image implies that what you see is right now, a documentation. Film is always a moment ago. Video is implied to be an instant. The video made it real. At least in the audience's mind.

IOAM: What are you working on now?

MCNAUGHTON: I have three projects buzzing around. I bought a book called *Carny Kill*. It's a murder mystery set in a carnival. An atmosphere piece. Richard Fire, who work on *Henry's* script with me, is also working on the carny film.

I was in a carny for a year in 1975. It was Royal American Shows, which was the carny Col. Tom Parker was in. My second project is basically an autobiographical piece.

I'm also working on a screenplay that William Burroughs did called *The Last Words Of Dutch Schultz*. The script kicked around until Chicago's Prop Theater picked it up and performed it there with Burroughs in the audience. I'd love to film it.

IOAM: How did you get involved with Joe Coleman, the artist who did the *HENRY* posters?

MCNAUGHTON: MPI, which backed *Henry* also released *Mondo New York*, which he appears in blowing up things and biting mouse heads.

I first saw his work in *High Times* and was real impressed. Coincidentally it was carny paintings.



Henry (Michael Rooker) scouts for victims on Lower Wacker Drive in Chicago. (Photo courtesy MPI Home Video)

Joe and his wife show films in New York as part of their Late Show series and they showed *Henry*. A *Village Voice* critic saw it and loved it. Joe did a fine painting for the poster which I now own. I got to design it. And the

shirt. So I had control all the way down the line. The guys at MPI gave us the money and left us alone. That's why *Henry* works. I was very lucky.

A stolen TV salesman (Ray Atherton) gets more than he bargained for when he's visited by murderers Henry (Michael Rooker) and Otis (Tom Towles). Photo: Berndt Rantschaff/courtesy MPI Home Video



Clive Barker Taps A Vein

Classics Illustrated Return!

By Bryan Wendorf

Clive Barker is one of those rare individuals who leaves his mark on any project he is involved with. He is a jack-of-all-trades of the imagination and has mastered many of them; novelist, playwright, illustrator, screenwriter, director, Psychotronic member and more. As I write this, his most recent book, *The Great and Secret Show* (part one of a trilogy, *The Art*) is in its American hardcover release and his second film as writer/director, the horror fantasy epic *Nightbreed* has just opened. If those two projects weren't enough to keep the average person busy, Barker is currently involved with comic book projects with at least four different publishers.

First of all, the long-delayed *Taping the Vein* series from Eclipse Comics has finally appeared. This four-issue prestige-format series adapts eight stories from *The Books of Blood*. The short story anthologies that first brought Barker to the attention of horror fans worldwide. The artists involved with the adaptations include such big names as British fantasy illustrator John Bolton, Klaus Jansen (who worked with Frank Miller on both *Daredevil* and *The Dark Knight*), and, perhaps the most unusual choice, P. Craig Russell, whose recent work has been a series of adaptations of classic operas. Russell was a personal choice made by Barker and his exquisite line work shows in his interpretation of "Human Remains," which appears in issue one. Already *Taping the Vein* has become a hard series to come by, but if you act now you may still be able to get them before collector's prices go through the roof.



Clive Barker (Photo: Murray Close, courtesy Twentieth Century Fox)

Two of my favorite *Books of Blood* stories won't be appearing in the Eclipse series. "Rawhead Rex" and "The Yattering and Jack" will both be given their own full-length graphic novel treatment. The first will appear serialized in Steve Bissette's groundbreaking horror anthology *Taboo*. Bissette, who is also at work on a four-issue *Night of the Living Dead* comic, is the definitive horror comics artist working today. He is also a contributor to *Deep Red*, *European Trash Cinema* and other recommended film 'zines and promises to try and capture the visceral, sexual horror of Barker's story which was so lacking in the inferior film treatment.

"The Yattering and Jack" will be illustrated by British artist John Bolton for Arcane Comics, who produced the extremely limited edition prints of Barker's paintings for the British *Books of Blood* paperbacks. This is a great story that successfully manages

to combine horror and comedy without diluting either element. Arcane has also obtained the rights to several of Clive's stage productions which will eventually appear. Among these is *The Secret Life of Cartoons*. The story of a cartoonist whose creation, "Roscoe Rabbit," (created several years before that other R. Rabbit who was so popular recently) comes to life and lives out all the things the cartoonist is too repressed to do.

Barker's film work is the inspiration for two titles appearing from Marvel's adult comics line, "Epic." The worlds and characters of *Hellraiser* and *Hellbound* will provide the starting point for a bi-monthly *Hellraiser* comic. This title will expand on the ideas hinted at in those films, introducing new Cenobites, puzzle boxes and giving the reader a better understanding of the nature of Barker's vision of hell. All the stories in the premiere issue were entertaining, but

the standout has got to be Ted ("Transit") McKeever's Dance of the Fetus, in which a Cenobite demon is unsure of how to handle the innocent soul existing within the pregnant woman who has summoned him. Demons with ethical standards! How's that for a Barker-inspired concept?

The first four issues of Epic's *Nightbreed*, will adapt the storyline from the new film. The writers are John Wagner and Alan Grant of "Judge Dredd" fame with art provided by Jim Baikie. After the film's adaptation concludes, the comic will follow Boone/Cabal and other surviving 'breed as they attempt to rebuild their society after Midian's destruction. Since *Nightbreed* is the first part of a trilogy, the writers must be careful not to take the story in a direction that will interfere with the second film when it comes out.

The final bit of Barker comics news is the publication by Eclipse of selections from Clive's sketchbook. You may have seen some of these drawings before in Arcane's "Fly in My Eye" anthology or the pages of Film Threat or Science Fiction Eye. If you have you don't need me to say anymore. If you haven't check this book out and see why Barker has hinted that he may be more interested in drawing a *Hellraiser* comic story than writing one.

Imagine for a moment Hamlet is interpreted by the artist who brought us the space opera of Nexus, Moby Dick brought to you by the artist of Electra Assassin, or Alice Through The Looking Glass as seen through the eyes of the artist who brought you The Shadow. If the idea of famous comics professionals interpreting classic works of literature seems strange to you now, just wait until you see First Comic's new line of Classics Illustrated.

The original Classics Illustrated line ran from 1941 until 1971 and most of the titles presented stayed in print throughout that time. The books were printed on the same cheap pulp as all comics were in those days. The artwork, while competent, was starting to look stiff and dated by the time the line came to a halt. The new line is presented in a slick 64-page, square-bound format with each classic being



adapted in a style that will attempt to capture the subtler nuances of the stories which were often left out of the original adaptations.

The first four issues, which appeared in January, were chosen to reflect the variety of the series, both in choice of classic and artistic styles of interpretation. Rick Geary, whose work has appeared in *National Lampoon* as "Prime Cuts" and other magazines, presents *Great Expectations*—the most traditionally comic book-like of the initial series (in other words, it has dialogue balloons and caption boxes). Both Bill Sienkiewicz's expressionistic *Moby Dick* and Kyle Baker's *Through the Looking Glass* present dialogue quotations placed near the sequential

drawings. Perhaps the most unusual is Gahan Wilson's first work for a comics publisher, an illustrated book of Edgar Allan Poe's *The Raven and Other Poems*. Each of these books have their strong points and weaknesses, my personal favorites are *Moby Dick* and *Great Expectations*.

First's involvement with the project goes as far back as two years ago, but the series really began to come together when Wade Roberts was hired as editor for the series. Wade's background is in writing and teaching and he approached First when he became aware of the outstanding work being done in comics today. The *Classics Illustrated* project was ideal for him, although he stresses that this is a group effort and the success of the series will be due as much to publisher Rick Obidiah and art director Alex Wald, the individual artists and the folks at Berkeley Books who handle the distribution of the line in the mainstream book market.

Finding artists for the project has been easy, with even such unusual contributors as Gahan Wilson and Mike Ploog (his Mark Twain adaptation will be his first comics work in at least ten years) were described by Wade Roberts as being "easy sells." In many cases, artists have been eager to bring a favorite book to life or to show off their skills in an area or style different than what they're known for. For example, Jill Thompson, penciller for

Clive Barker on the set with stars Craig Scheffer (bottom left) and writer-director David Cronenberg (bottom center), who is playing his first leading role in Barker's new film "Nightbreed."

(Photo: Murray Close, courtesy Twentieth Century Fox)



First's *Chronicles of Corum* series has done absolutely gorgeous watercolor paintings for *The Scarlet Letter*, and John Snyder's stylized renderings for *Dr. Jeckyll and Mr. Hyde* look nothing like his work on titles like *Nexus* or *Grendel*.

Being faithful to these works in both spirit and letter has been important to everyone involved. One of Roberts' chief concerns has been to capture the subtleties of these titles. Their emotional impact, which he feels was often missing in the original comics adaptations. The concern for faithfulness has created its share of problems, particularly in Mike Ploog's treatment of Mark Twain's *Huckleberry Finn* (scheduled for release next year). The solution reached by First was to be true to Twain's work, including his references to Blacks. An attempt will be made, however, to put those references into their historical context by using an introductory page at the beginning of each title that will put the book into its particular sociological, critical and historical framework.



In my conversation with Wade Roberts about this line, he expressed two desires he hopes the books will accomplish. The first is to make these classic works of literature available to an audience who will hopefully go on to read the complete novels. The

second, which he seemed particularly passionate about, is to make more of the general public aware of the modern comics medium as a valid, expressive form. "It really bothers me," he said, "that some people reach as though comics were, by their nature, incapable of translating works of literature, while other forms—such as film, often tamper with the source material far more than we have."

February will see the release of the next two volumes, *Hamlet*, adapted by Steven Grant and Tom Mandrake, and the previously mentioned *Scarlet Letter*. In March, the series will present *Dr. Jeckyll and Mr. Hyde* and *The Count of Monte Christo* before the series settles down to monthly frequency in April.

TWO DECADES OF FUN!

Flashback

70's Nostalgia

1150 W. Belmont, Chicago

312-929-5060

Open 7 Days a Week 12-7

Black Erotica DOUBLE FEATURE!

Plus! **SOFT FEATURE**

A TRIP TO PLEASURE ISLAND

WITH **GARREN (THE SEPIA SEXPO)**, **WHO SMOKE CIGARETTES WHEN**

"THE SON DON'T BRIDE"

RATED X

just \$19.95!

\$2.50 SHIPPING

YOU'VE TRIED THE BEST... NOW TRY THE BEST!

Video Specialists International

182 Jackson St.

Dallas, PA 18612

717-675-0227

Telephone and charge or

MA'S HANDLED IN SOME STATES!

STANDARD VHS AGE RATED VHS ORDER!

You know something that burns my bacon?

These same Tipper Gore lovers that are trying to get drive-in movies banned from the video stores are going after music now, and they're actually getting these laws passed in Missouri and some other places that say you have to put giant yellow stickers on CD's and cassettes that say stuff like "This song has bestiality in it." And then you have to be eighteen to buy the cassette, unless, of course, your Mama is training you in bestiality. They make an exception for people living in the Ozarks.

Anyhow, they're saying that there shouldn't be any songs written in the following categories: adultery, alcohol, drugs, suicide, satanism, incest, bestiality, sadomasochism, sexual activity in a violent context, murder, and morbid violence.

So I got a question for you people: what's left to sing about?

Lots of people are gonna be real ticked off about this.

For example, here's a few of the songs that'll be labeled and banned for sale to minors:

"My Darling Clementine"--can't sell that song, it's about suicide.

"Ode to Billie Joe," same thing.

Elvis doing "Kissin' Cousins"--sorry, incest song, put it on the banned list.

Adultery--how many *thousands* of songs will that be? "Papa Was a Rollin' Stone." Almost *all* the Hank Williams songs, including "Your Cheatin' Heart." Marvin Gaye's "I Heard It Through the Grapevine." How bout "You Picked a Fine Time to Leave Me, Lucille"? That's a *pathetic* song. Simon and Garfunkel's "Mrs. Robinson." Are you telling me we're gonna start banning Simon and Garfunkel?

Come to think of it, I guess we *could* ban Simon and Garfunkel, that's not so terrible.

And then how many *millions* of songs are about alcohol? The "Beer Barrel Polka"--you won't be able to sell that one! What will Polish people do? "Wastin' Away in Margaritaville." "Days of Wine and Roses"--that whole dang movie's about alcohol. "Tequila."

And how about the Drugs category? If you're under eighteen, just forget about buying "Minnie the Moocher" by Cab Calloway, or Eric Clapton's "Cocaine." In fact, forget about just about every song in "The Blues Brothers."

But I'll tell you what really burns me up, is this Satanism category. I think kids oughta be able to buy Charlie Daniels doing "The Devil Went Down to Georgia" if they want to, and I'm sorry, but if they ban Frank Sinatra doing "That Old Black Magic," we might just have a little revolution on our hands.

Listen to me, on this labeling songs according to content, you people are *sick*.

Does Frank know about this?

What about the complete works of Black Sabbath?



Dr. Decker (David Cronenberg, left) informs his patient Boone (Craig Sheffer, right) that Boone is responsible for a particularly monstrous series of slasher killings.

(Photo: Murray Close, courtesy of Twentieth Century Fox)



David Cronenberg as the first yuppie psychiatrist mass murderer maniac, shown here with his rubber killing mask, in "Nightbreed"

idea, "Nightbreed" has over 200 pus monsters, including one guy with a crescent moonhead like the McDonald's commercial and a fat guy with snakes that pop out of his stomach and eat your face off, and these are the good guys. These are the people we're supposed to like.

All these slime-glopola monsters live in a place called Midian, which is underneath a cemetery in northern Canada, which is where a weirdbeard psychiatrist spongehead is slashing housewives and wasting

innocent suburbanites. To make it even scarier, the maniac mass murderer is David Cronenberg! The guy who directed "The Fly," "The Brood," "Rabid"! The kinkiest man in Canada! The guy who makes movies about viruses that are so weird they make disgusting bloody power drills come up out of Marilyn Chambers' armpits and burrow into your heart until you're a flesh-eating zombie! So we've

got the kinkiest man in Canada and the kinkiest man in England, and they're spewing slime together!

There's a whole lot of plot getting in the way of the story, though, and so what happens is the weirdbeard psychiatrist tries to pin his 37 mass murders on this innocent kid who's his patient but has these dreams all the time about a land full of special-effects makeup where Intestine-Head Norwegians live in cages. Pretty soon the psychiatrist sets him up, the local Nazi cops blow the kid away, and the kid ends up in Midian, the place where the monsters live, and where the kid is becoming a monster himself. It's sort of an "Alice in Wonderland" deal, but instead of the Mad Hatter, these people are like the Mad Shish-ka-bobbers. The kid's girlfriend decides to go to Midian herself, mainly cause she's willing to continue the relationship even though he's dead (it's a nineties thing). But what she doesn't know is she tips off David Cronenberg to where the monsters live, and so here comes the Canadian National Guard with about 700 troops, flamethrowers, explosives, and 74,000 rounds of ammo. Will the cute little mucus mummies survive? Nine thousand special effects close-ups later, we finally get

Sorry I'm babbling about this, but these people are serious.

Ray Charles is in big trouble: "Let's Go Get Stoned."

"Goodnight Irene" is about suicide. Any song by Steppenwolf!

Are you guys getting the idea here. Make some noise. Send some postcards. Play "Sympathy For the Devil" at 340 decibels.

Let's kick some hiney before these loonies win another one.

I don't wanna tell you again.

Speaking of stuff that will annoy your mother, "Nightbreed" just came out, latest movie from Clive Barker, the King of Goopy Crud on the screen, creator of "Hellraiser," all-round kinky-sex-and-violence kinda guy. Clive's idea of a great time is to have a nightmare about a woman with three heads and no skin who flays your body with a pitchfork. To give you some



Encouraged by the sinister Dr. Decker (David Cronenberg), Captain Eigerman (Charles Hall, right), a sadistic policeman, plans to use the drunken priest Ashberry (Malcolm Smith, left) in his pursuit of a monstrous serial killer.

Photo: Murray Close, courtesy of Twentieth Century Fox.

NIGHTBREED

the answer. Unfortunately, I was so exhausted by then, I don't remember what the answer is.

Six breasts. Sixty-six dead bodies. One motor vehicle chase, with pickup plunging into the center of the earth. Killer porcupine beasts. Exploding monsters. Throat slashing. Bimbo staking. Head hacking. Close-up of a guy cutting off his own face. Whimpering mutant E.T. dog that turns into a little girl when it's taken out of the sunlight. Heads roll. Mutant Fu. Flamethrower Fu. Earthquake Fu. Drive-in Academy Award nominations for Charles Hall, as the Nazi police captain, for saying "You are a freak and a cannibal and you've come to the wrong town"; Craig Sheffer, as

Boone the savior of the monsters, for surviving an attack of meat-eating intestine-heads, and for getting a sword through his chest but *continuing to fight*; David Cronenberg, as the evil psychiatrist Decker, for saying "Miss Winston, everybody has a secret face"; Doug Bradley, as Lylesberg the chief priest of the monsters, for saying "The life you lived will be a dream--the tribes of the moon embrace you"; Oliver Parker, as Peloquin the snakehead meat-eater, for saying "Everything's true--God's an astronaut, Oz is over the rainbow, and Midian is where the monsters live."

Three stars. Joe Bob says check it out.

Copyright 1990 Creators Syndicate



The Cramps, Stay Sick

By Michael Flores

Fate has not been kind to The Cramps. I can only guess how frustrating it must be to be without an American record label, walk into stores and see bootlegs and t-shirts and videos. For the last few years, one of our best bands has remained in the public eye largely because bootleggers rushed in to fill the market the record industry could not see.

Enigma Records has moved in with a vengeance. Enigma also released DEVO's Total DEVO album and their live album, and has now picked-up The Cramps. The result is *Stay Sick*--and the release of earlier albums previously available only in Europe (where they are wildly popular and get away with saying "fuck" on TV). Sadly, for four months after the release of *Stay Sick*, The Cramps will be touring Europe and not the States.

When I'm watching a psychotronic movie I like to strain to listen to the soundtracks of the film and catch bits of twangy guitars, bongos or wild lyrics. So do The Cramps. Poison Ivy, the lead guitarist, covergirl and now producer of *Stay Sick*, did a great version of "Get Off the Road," the women's anthem of *She Devils On Wheels* on a European release. Who can forget their interpretation of the theme song from *Faster Pussycat, Kill, Kill!* So I know she and the band like to do the same.

There is no way to describe, in print, The Cramps live. The mixture of garage twang, howling hillbilly



A historic event: The Cramps sign their record contract with Enigma over, where else, Bela Lugosi's grave! (Photo courtesy Enigma Records)

screams, sexual fetishism and a good time in general, lure the listener in. The earlier Cramps album, *A Date With Elvis* (soon to be released by Enigma), comes awfully damn close.

Poison Ivy (Ivy Rorschach—yeah, sure) produces and co-writes the songs on *Stay Sick* (and shows her buns on the cover of the CD and tape—it isn't available on wax) and I'm pleased to report that she's done a great job. This band has clearly been working hard overseas.

The songs would give Tipper Gore nightmares. "Bikini Girls With Machine Guns," "All Women Are Bad," "Daisies Up Your Butterfly," and "Journey to the Center of a Girl," contain plenty of music you might have heard at a strip club in the early 60's. I'd like to think Ivy would have been working there.

*Fatima had a fetish
for a wiggle in her scoot
from her big tall heels
on her big bad boots...she said
Saddle up a buzz buzz...*

© 1990 by Rorschach & Lux Interior, Headcheese Music, BMI



The Cramps, clockwise from top: Poison Ivy, Nick Knox, Lux Interior and Candy Del Mar. (Photo: Rocky Schenck, courtesy Enigma Records)

THE CRAMPS



The Stars Our Destination

Science Fiction, Fantasy & Horror
Books and Art

2942 N. Clark
Chicago, IL 60657
(312) 871-2722
USA, Earth

Summer Hours
(April - September)
Mon. - Sat. 11 am to 9 pm
Sunday Noon to 6 pm

video  beat

MUSIC VIDEOS
2616 NORTH CLARK
CHICAGO • 871-6667

11-10 7 DAYS



Those lyrics from "Saddle Up A Buzz Buzz" sum up the gritty, strip club atmosphere of *Stay Sick*. I don't mean the nude joints and peepshows, friend. There was a golden age of stripper clubs. Can we even imagine going into a club and seeing Thelonus Monk, Lenny Bruce and strippers on the bill? Those clubs kept jazz music alive from the big band to the bebop sound. In the early sixties, rock bands would add their psychobilly music and Ventures-like jams. The Cramps fit right in there, somehow, taking us down the wrong road.

Stay Sick was an expression of Ohio TV horror host Ghoulardi- -but this is no horror album. This is the smell and feel of sex, and a place you shouldn't be in. But are.

Glad you're back, Cramps! Lead on!

Hope you enjoyed the first issue of the new, Improved IT'S ONLY A MOVIE. We'd like to receive your comments and ideas. Send your letters to:

IT'S ONLY A MOVIE

P.O. Box 14683

Chicago, Illinois 60614--0683

Be on the lookout for the "It Came From TV" issue of IT'S ONLY A MOVIE coming in June! Featuring articles on everybody's favorites-- GREEN ACRES, MISTER ED, MY MOTHER THE CAR, THE AVENGERS, THE PRISONER and much more!

TAKSINA

Women's shop

featuring...

Willie Wear

Roberto Robledo

individualistic dressing



by Cecilia Hunt

2935 N. BROADWAY
CHICAGO IL. 60657

(312) 477-4846

clothing • jewelry • accessories



"Joe Bob Briggs is a sick individual!"

-Roger Ebert

"Yes, but now he's in IT'S ONLY A MOVIE!"

-Somebody or another

Now you can follow the Joe Bob Briggs odyssey, keep up with the latest in psychotronic films, wild comic books, rock 'n psycho music and popular culture.

Get six issues of IOAM for \$14, and if you subscribe now you can also pick PSYCHOTRONIC WALLPAPERS and take \$5 off the price of each tape! But only if you subscribe to IT'S ONLY A MOVIE!

**Make checks payable to: Michael Flores, P.O. Box 14683,
Chicago, Illinois 60614-0683**

- ☐ I'd like six issues for \$14
- ☐ I'd like 12 issues for \$25
- ☐ In addition to my sub, here's \$20.98 for Psychotronic Wallpaper #1 Carnival of Souls-The drive-in zombie classic!
- ☐ Psychotronic Wallpaper #2 Ten Seconds to Destroy-A Japanese women's wrestling film!

With sub you can order one or both tapes!

Amount Enclosed \$ _____

Name: _____

Address: _____

City: _____

State: _____

Zip: _____

Suite 129
2520 N. LINCOLN
CHICAGO, IL 60614

VIDEO MANIA



ALL TAPES FACTORY BOXED ORIGINALS AND FIRST GENERATION
NO BOOTLEGS OR DUPES

Italian Language Blasphemy \$28.99
Flavia, the Horse (1975) Arse-sneering, genital-sneering, nipple-sneering and Satan-tearing in lavishly mounted portrait of the vile character. Even a (real) horse castration 'X' (Imagino De Un Concerto (1981) Joe D'Amato/As Anside Massaccesi) goes too far in extremely graphic depiction of an entire corpse possessed into a sexual frenzy by a macho statue 'X'. You must be over 18 to order.

Houses of Terror
House at the Edge of the Park (1980) David Hess is masterfully repellent in Deodato's high-impact tale of class struggle. \$29.99
House by the Lake (1978) Another violent social clash, AKA **Death Weekend**, \$29.00
Last House on Dead End Street (1977) Very hateful story of reject porn director turning to making snuff pics for kicks. Characters, sex, gore and style will induce vomiting. \$25.00
Last House on the Left (1972) This is the completely uncut version from Canada with footage that Vestron's "untainted" version does not have. Breaks the ice at parties. \$32.00
Bornabas Collins
Dark Shadows (TV Series) We have the best price around on this excellent series of cassettes from MFI. Each volume has **Four** cassettes with five episodes on one cassette. Vol 1-4 now available. Each volume \$66.00

Ordering Instructions
Most orders shipped within 1-2 weeks. Payment by personal check, money order or MC/Visa. Please add \$2.50 first tape for UPS Ground, 50 each additional tape. For UPS 2nd Day Air, add \$3.25 first tape and .80 each additional. First Class Mail \$3.00 first tape, .75 each additional. All tapes listed are in stock at time of this advertisement's publication.

Catalog
For our illustrated, sensationalistic catalog of over 5,000 horror/exploitation titles, send \$1.00 or a self-addressed envelope with 50 cents postage.
Remember unlike most other suppliers our tapes are all first generation, factory boxed.
Please note our catalog has quite a few boobs and even one bit of frontal nudity.

RUSS MEYER "BOSOMANIA"

We are pleased to offer the full (ahem) line of Russ Meyer "Studies in Largesse" at \$56.00 each (\$79.95 Retail).
BENEATH THE VALLEY OF THE ULTRAVIOLETS
CHERRY, HARRY AND RAQUEL
COMMON LAW CABIN
FASTER PUSSYCAT, KILL, KILL
FINDERS KEEPERS, LOVERS WEEPERS
GOOD MORNING AND GOODBYE
IMMORAL MR. TEAS
MONDO TOPLESS
MUDHONEY
SUPERVIOLETS
UP
VIEN



AMERICA'S PINUP QUEEN, BETTY PAGE.

We've uncovered some of her rarest films and now you too can pin the Betty Bandwagon. Included in our collection are Betty dressed in scantly lingerie, her specialty dances (including the remarkable "Clown Dance"), and even one of those "roughly" films of Betty being spanked. All of these rare items would receive an R-Type rating. (Black & White, 53 Minutes) ----- \$19.95



When Nudity Was King \$19.95 each
Please Don't Eat My Mother (1971) Original 'X' version of hilarious **Luna Sloop at Home**, replete with voyeuristic schemed feeding unfortunate lovers to sex-hungry plant **Wild World of Savage Manhood** (1969) Jayne tells us how she loves big muscled men who are "hard all over". The ultimate Mansfield promo piece, leazy beyond belief.



All 4 ILSAs —
ONLY \$38.00 EACH.



IT'S ONLY A MOVIE

**VOLUME 1 NUMBER 1
APRIL - MAY 1990**

**COVER TO COVER
32 IMAGES AT 200 DPI**

**SCANNED BY THE GENERIC SCANNER
SEPTEMBER 23, 2008**

GENERIC SCANS - ACCEPT NO SUBSTITUTE